

ŠTĚPÁN RAK

SKLADBY PRO KYTARU

**KOMPOSITIONEN FÜR GITARRE
COMPOSITIONS FOR THE GUITAR**

PRAHA 1985

PANTON



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VARIACE NA TÉMA JAROMÍRA KLEMPÍŘE VARIATIONEN ÜBER EIN THEMA VON JAROMÍR KLEMPÍŘ VARIATIONS ON A THEME BY JAROMÍR KLEMPÍŘ

ŠTĚPÁN RAK (*1945)

Andante maestoso ($\text{♩} = 56$)

VARIAZIONE I

Animato ($\text{♩} \div 126$)

Animato (♩ = 128)

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VARIAZIONE II ($\text{d}=138$)

[2.]

Musical score for Variation II at tempo $\text{d}=138$. The score consists of two staves of music for a string instrument. Measure 1 starts with a dynamic *sub f*, followed by sixteenth-note patterns. Measure 2 continues with sixteenth-note patterns, including slurs and grace notes. The score includes dynamics like *p*, *mp*, *f*, *mf*, and *pp*. Measures 3 and 4 show more complex sixteenth-note figures with various articulations and dynamics.

VARIAZIONE III

Lento ($\text{d}=52$)

sul tasto

Musical score for Variation III in Lento tempo ($\text{d}=52$). The score features a single staff of music for a string instrument. It begins with a dynamic *p* and a *pp* marking. The music consists of sustained notes and short sixteenth-note patterns. Measures 1 through 4 show a repeating pattern of eighth-note chords. Measures 5 through 8 continue this pattern with slight variations. Measures 9 through 12 introduce a new rhythmic pattern with sixteenth-note figures.

rit. Poco allegretto ($\text{d}=112$)

ord.

Musical score for Variation III transitioning to Poco allegretto tempo ($\text{d}=112$). The score features a single staff of music for a string instrument. It begins with a dynamic *p* and a *p sim.* marking. The music consists of sustained notes and short sixteenth-note patterns. Measures 1 through 4 show a repeating pattern of eighth-note chords. Measures 5 through 8 continue this pattern with slight variations. Measures 9 through 12 introduce a new rhythmic pattern with sixteenth-note figures.

Musical score for Variation III with a ritardando. The score features a single staff of music for a string instrument. It begins with a dynamic *p* and a *poco f* marking. The music consists of sustained notes and short sixteenth-note patterns. Measures 1 through 4 show a repeating pattern of eighth-note chords. Measures 5 through 8 continue this pattern with slight variations. Measures 9 through 12 introduce a new rhythmic pattern with sixteenth-note figures.

Poco più mosso ($\text{d}=126$)

VARIAZIONE IV

Musical score for Variation IV, featuring three staves of piano music. The score includes dynamic markings such as *mp*, *p*, *poco f*, *f (mp)*, *sub f*, *p*, *ritardando*, *Poco meno mosso*, *sul tasto*, and *sul pont.*. The score also includes fingerings (e.g., 1, 2, 3, 4) and measure numbers (e.g., 1/2 VIII, 1/2 V).

VARIAZIONE V

Musical score for Variation V, featuring three staves of piano music. The score includes dynamic markings such as *Allegro molto* ($\text{♩}=184$), *(ord. m)*, *poco f*, *p*, *f*, *mf*, *sul pont.*, *sul tasto*, *ord.*, *C VII*, *poco f*, *ff*, *p*, *f*, and *Pulgar arp.*. The score also includes fingerings (e.g., 1, 2, 3, 4) and measure numbers (e.g., C VII, Rasg.).

ord.

a tempo

C VIII Rasg.

CV Rasg.

C VIII Rasg.

C IV Rasg.

Pulgar. ff

sf *p* *sf ff*

mp *(sempre p)*

pp cresc.

f *p sempre*

ff

Rasg.

C VII Rasg.

f

C VII *sul tasto*

poco f

ord.

mp *p* *poco f* *mp*

sul tasto

p *f* *mf* *sub.p*

sul pont.

ord.

mf *p* *p* *mp*

C V

sul tasto

f Rasg.

ff

f

p

ord.

mf

sul pont.

p

mf

p

Poco meno moto

sul pont.

p

f pesante

p

1/2 II

ritard. poco a poco

sul tasto

mp

p

1/2 V

molto riten.

p

5

VARIAZIONE VI

Molto andante ($\text{d} = 100$)

arm. XII VII VII riten. tambora a tempo Tono arm.

arm. XII VII VII riten. tambora a tempo Tono arm.

arm.

gliss. gliss. gliss. 1. 2. rep. ritardando

pp pp

p p p p

pp pp

pp pp

VARIAZIONE VII

Vivace ($\text{d} = 76$)

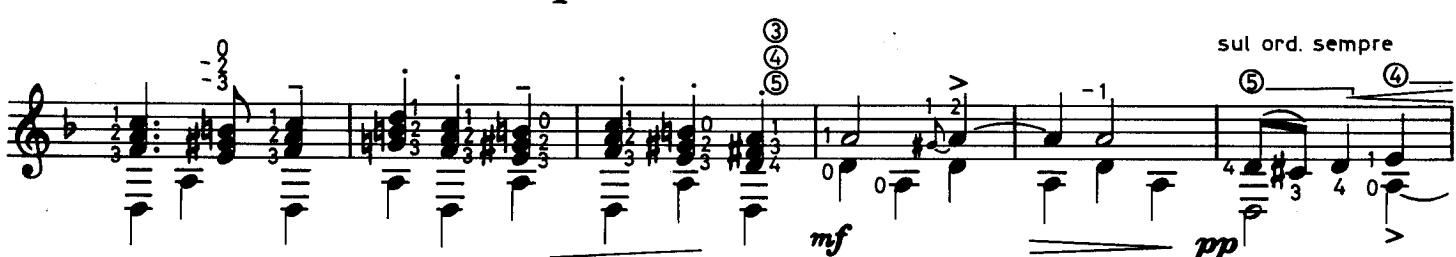
1. 2. 1. 2. II

p mf p

mp p

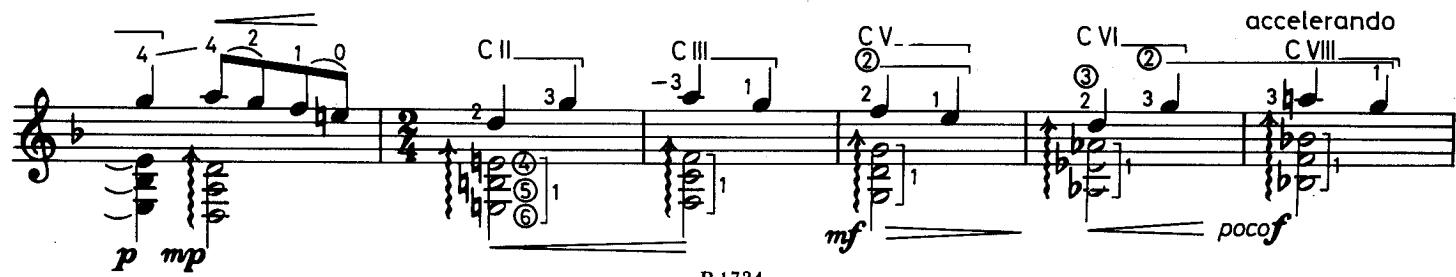
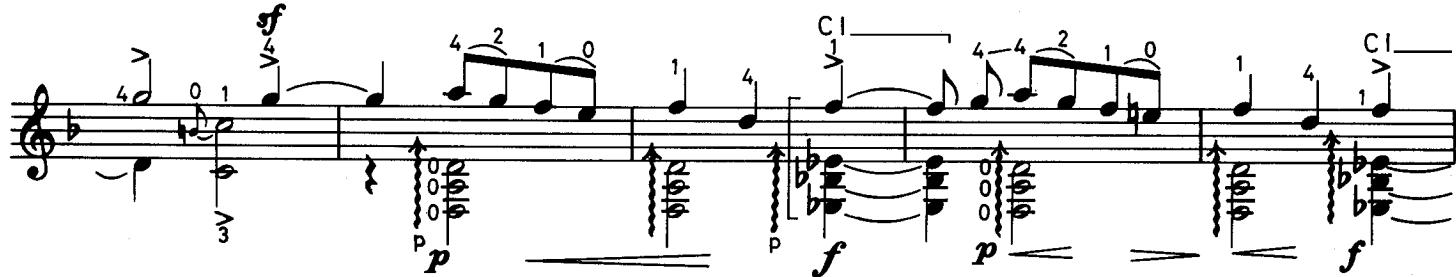
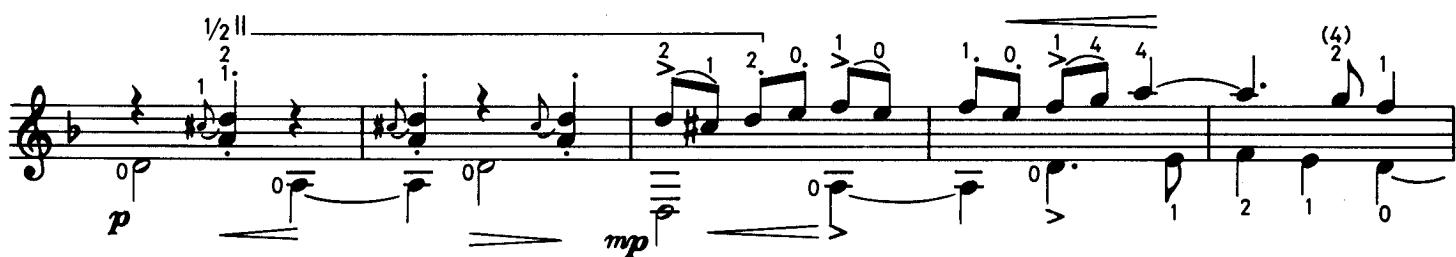
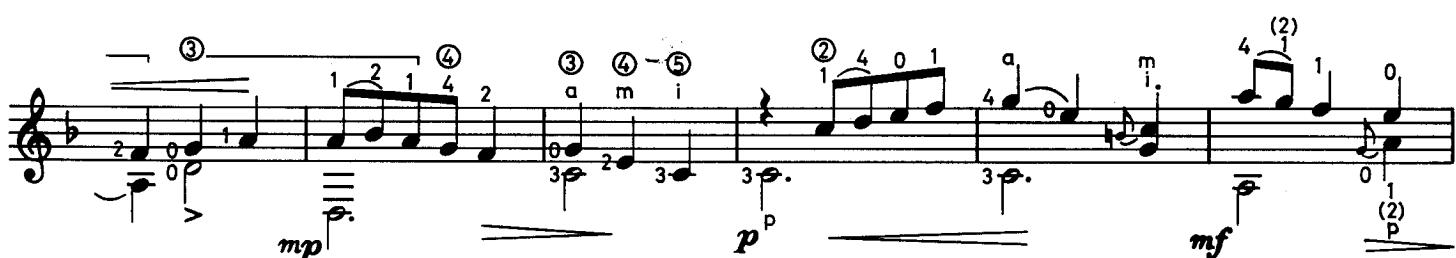
f

poco f ff simile

sul pont.*sul tasto sempre**sul ord. sempre**sul ord. sempre*

(5)

(4)



Più mosso

C IX C VIII C IX C VIII C IX C VII

Prestissimo

$\frac{1}{2} II$ (3) $\frac{1}{2} V$ $\frac{1}{2} VIII$ $\frac{1}{2} VI$ $\frac{1}{2} VII$

a tempo

$\frac{1}{2} II$ $\frac{1}{2} V$ $\frac{1}{2} VIII$ $\frac{1}{2} VI$ $\frac{1}{2} VII$

C IX C X

a tempo

ritardando

Prestissimo

$\frac{4}{3} 4$ $\frac{4}{3} 4$ $\frac{2}{1}$ $\frac{2}{1} 2$ $\frac{4}{1} 4$

Durata cca 7'50"

P 1734

CHIMÉRICKÁ PŘEDEHRA

CHIMÄRISCHES VORSPIEL

OVERTURE OF VISIONS

(Ize hrát jako předehru k následující Toccatě)
 (kann auch als Vorspiel der nachfolgenden Toccata gespielt werden)
 (this may be played as an Overture to the following Toccata)

Rubato

ŠTĚPÁN RAK

The musical score consists of several staves of music for a solo instrument. The first section, labeled 'Rubato', starts with a dynamic of **pp** and ends with **f**, with a duration of 10''. It includes performance instructions like 'm *), m', 'm simile', and 'rit.'. The second section, 'Lento (♩ = 40)', starts with **ff** and ends with **mp**, with instructions 'armonici art. col mano destra XII' and 'rit.'. The third section, 'a tempo', starts with **p** and ends with **f**, with instructions 'ord.' and 'rit.'. The fourth section, 'a tempo', starts with **rit.** and ends with **p**, with instructions 'sul pont. sul tasto' and 'arm. nat. (ord.) IXX'. The fifth section, 'Rubato (♩ = 48)', starts with **sff** and ends with **pp**, with instructions 'mm *), rit.', 'rit.', and 'rit.'. Various fingerings and string markings are indicated throughout the score.

*) hrát co nejrychleji kmitavým pohybem přes zvolené struny bříškem prstu m oběma směry

*) so schnell wie möglich mit vibrierende Bewegung nach beiden Seiten mit der Spitze (Pölsterchen) des Fingers m über den gewählten Saiten spielen

*) play as fast as possible with the tip of the m finger in an up-down movement over the chosen strings

a tempo ($\text{♩} = 92$)
sul. pont.
 pp

(pp sempre) 2 $7\cdot$ $\#$ 2 f

rit. *Meno mosso (comodo)*

smorzando *Lento* ($\text{♩} = 40$) *arm. art.* 4

$2\downarrow$ \diamond pp 2 4

Adagio ($\text{♩} = 60$)

armonici naturale 5 p 3

armonici art. 4 2 p 3

armonici art. b^4 1 p 3

pp

Rubato smorzando molto $12''$ *arp. lento* $1''$

Toccata attacco

mm sff mf ppp *Durata cca 2'45"*

TOCCATA

Presto diabolico ($\text{d} = 192$)

ŠTĚPÁN RAK

Presto diabolico ($\text{d} = 192$)

ŠTĚPÁN RAK

f

ff

$\text{sub. } \text{mp}$

poco f

p

2 4 2 2

4 2 4 2

2 4 2 4

4 2 0 4 2 0

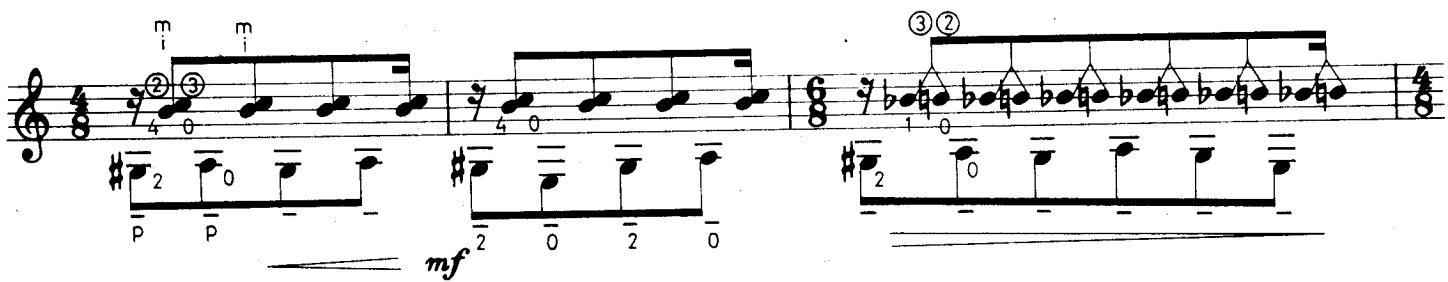
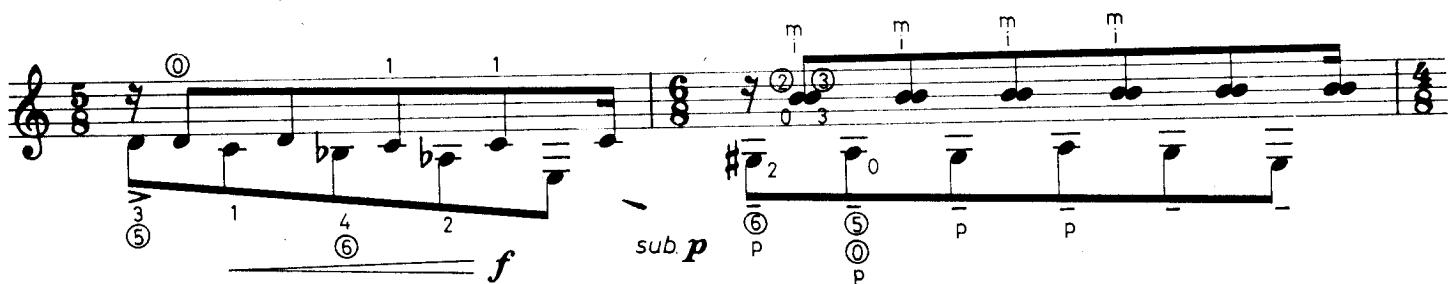
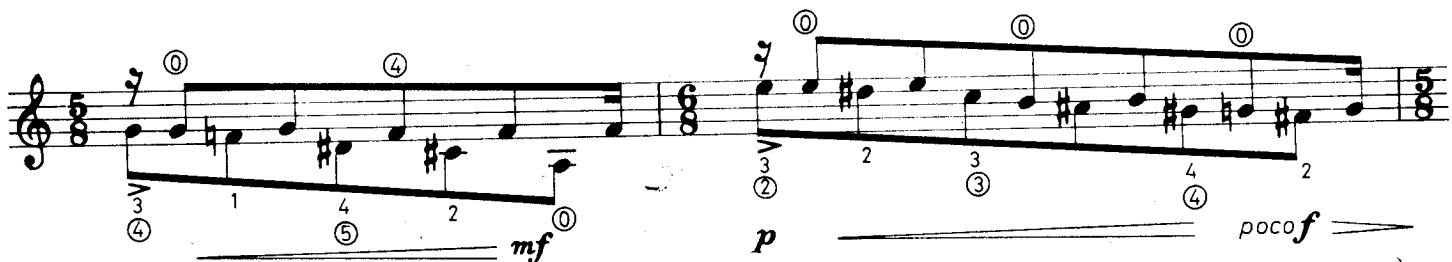
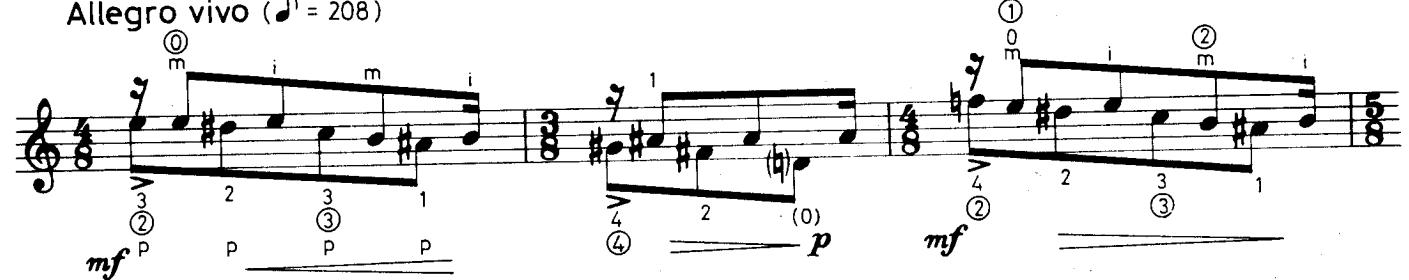
This page contains ten staves of musical notation for piano, arranged vertically. The music includes various dynamics like *poco f*, *sul pont. (sempre)*, *mf*, *sf*, *sub p*, *mp*, *p*, *ord. (sempre)*, *ff*, *rit.*, *a tempo*, *IX. 1.*, and *accelerando poco a poco*. Fingerings are indicated above the notes, and performance instructions like *rit.* and *Meno mosso* are present. The tempo marking *cca 1'15"* is at the bottom right.

SUITA

I

Allegro vivo ($\text{♩} = 208$)

ŠTĚPÁN RAK



Sheet music for a six-string guitar part, page 1734, measures 1-10. The music is in 6/8 time, treble clef, and includes various dynamic markings like crescendo, decrescendo, ritardando, and piano/fortissimo. Fingerings are indicated above the notes, and string numbers (1-6) are shown below them. The page number 40" is at the bottom right.

III

Moderato sostenuto ($\text{♩} = 112$)

Musical score for piano, measures 1-10. The score includes dynamics (pp, p), fingerings (4, 5), and measure numbers (1-10). Measure 10 ends with a fermata over the right hand's eighth-note pattern.

pp

mp *p* *mp*

Sheet music for a six-string guitar, page 19, featuring ten staves of musical notation. The music includes various dynamics such as *p*, *f*, *mf*, *pp*, *mp*, *sf*, *fff*, and *cresc.*. Articulations include slurs, grace notes, and hammer-ons. Performance instructions include *riten.*, *a tempo*, *pesante*, *m. m.*, *meno mosso*, and *lento arpeggio*. Fingerings are indicated above the strings throughout the piece.

1. *p*

2. *riten.*

3. *a tempo*

4. *pesante*

5. *p*

6. *mf*

7. *p*

8. *p*

9. *cresc.*

10. *mp*

11. *cresc.*

12. *f*

13. *p*

14. *pesante*

15. *meno mosso*

16. *pp*

17. *riten.*

18. *lento arpeggio*

19. *mp*

20. *pp*

III

Gravissimo ($\text{♩} = 50$)
(mel. vibrato espressivo)

2 ③

sul pont.

poco riten.
sulla tastiera

Tempo I
vibr.
espress.

poco rit.

Lento arpeggio

ritard.

morendo

2'25"

P 1734

IV

Allegro moderato ($\text{♩} = 100$) $\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ simile

$\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ simile
4 1 0 1 4 1 0 1 4 3 0 3
pp cresc. poco a poco

$\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ 2 \end{smallmatrix}$ simile
4 1 0 1 4 1 m i 2 1 0
mf

$\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ m \end{smallmatrix}$ 1 4 1 0 1 4 3 0 3 4 1 0 1 2 1 0 1
p crescendo poco a poco

$\begin{smallmatrix} 4 \\ 0 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ 0 \end{smallmatrix}$ 1 3 2 1 m i 4 1 0 -4 1 0 1 2 1 0 1 4 1 0 1 3 1 0 1
poco f **p**

$\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 \\ m \end{smallmatrix}$ 1 3 4 1 0 1-4 1 0 1 2 1 0 1 4 1 0 1-4 1 0 1 1 2 0 1
p

2 1 0 1 4 1 0 1-4 2 0 1 2 0 3 2 0 1 2 0 3 2 0
p crescendo poco a poco **poco f**

23

Sheet music for a six-string guitar piece, page 23. The music is divided into six staves, each with a unique tuning and specific fingering patterns. The first staff uses a standard tuning (EADGBE) and includes dynamics like *mp*, *p*, and *pp*. The second staff features a tuning of $\{1\} \{2\} \{1\} \{3\} \{2\} \{1\}$ and includes *mf* dynamics. The third staff uses a tuning of $\{1\} \{2\} \{1\} \{3\} \{2\} \{1\}$ and includes *poco f* dynamics. The fourth staff uses a tuning of $\{1\} \{2\} \{1\} \{3\} \{2\} \{1\}$ and includes *p* and *pp* dynamics, along with a 'crescendo poco a poco' instruction. The fifth staff uses a tuning of $\{1\} \{2\} \{1\} \{3\} \{2\} \{1\}$ and includes *mf*, *pp*, and *f* dynamics, along with a 'crescendo poco a poco' instruction. The sixth staff uses a tuning of $\{1\} \{2\} \{1\} \{3\} \{2\} \{1\}$ and includes *p*, *pp*, and *f* dynamics, along with a 'crescendo molto' instruction and an 'attacca' instruction at the end.

V

Presto ($\text{♩} = 184$)
sul ponticello

ff

simile

ord. 0

ff *f* *p*

sul tasto

poco f

p *(p)* *(p)* *(p)*

f

mf

f *(6)*

sub. mp

f

p *crescendo poco a poco*

